

# Unit 4, Outcome 3 Aural & Theory Knowledge and Skills Table

From the 2011–2015 VCE Study Design for Music Performance Unit 4  
Pages 41 to 44 (Aural & Theory only)



## AREA OF STUDY 3

### Musicianship

In this area of study students **build** their knowledge and skills in music theory and aural comprehension. Students build **on** their knowledge and skills through **systematic** study of aural and theoretical concepts in isolation and in the context of performing or listening. They **develop** their ability to sing intervals, scales, triads and short melodic phrases from sight and memory, and they **extend** their ability to identify, recognise, notate and transcribe short music excerpts. Students practice and refine their ability to notate music by hand.

### Outcome 3

On completion of this unit the student should be able to identify, re-create, notate and transcribe elements of music. To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

**Note blue text was taught in Unit 1, red in Unit 2, green in Unit 3, purple in Unit 4.**

*Italics means it is a “practical” aspect.*

**Only skills and knowledge actually added to in Unit 4 are found here. All the rest is the same as for Unit 3.**

UNIT 4	AURAL KNOWLEDGE	AURAL SKILLS	THEORY KNOWLEDGE	THEORY SKILLS
GENERAL				<ul style="list-style-type: none"><li>• use conventional music notation to clearly &amp; unambiguously write intervals, scales &amp; chords</li></ul>

<b>MELODY</b>	<ul style="list-style-type: none"> <li>• use a process to imitate &amp;/or improvise on five- to six-note melodic motifs by singing, humming or playing</li> </ul>			
		<ul style="list-style-type: none"> <li>• use conventional music notation to transcribe in the treble clef, a diatonic melody of no more than four bars, based on a major or melodic minor scale, in keys that use up to three sharps or three flats, presented in treble clef, in simple duple, simple triple, simple quadruple or compound duple meter &amp; where the pitch of the first note &amp; the rhythm of the melody are given &amp; which is presented with a bass line &amp; a chordal &amp;/or rhythmic accompaniment</li> </ul>		
		<ul style="list-style-type: none"> <li>• aurally recognise &amp; identify from a series of written alternatives, four bars from a eight-bar melody in treble clef presented without a key signature, with an accompanying bass line &amp; where the melody is based on a major, melodic minor, major pentatonic or minor pentatonic scale, or a dorian mixolydian mode</li> </ul>		
<b>CHORD PROGRESSIONS</b>		<ul style="list-style-type: none"> <li>• aurally recognise &amp; identify from a series of written alternatives, up to four chords from an eight chord, diatonic progression that is in a major key or a harmonic minor key, uses up to three sharps or three flats, is presented homophonically, uses combinations of root position triads &amp; 7th chords &amp; begins on the tonic chord</li> </ul>		

<b>RHYTHM</b>	<ul style="list-style-type: none"> <li>• use a process to imitate &amp;/or improvise on three or four bar rhythmic patterns by clapping, tapping or playing</li> </ul>	<ul style="list-style-type: none"> <li>• aurally recognise, &amp; identify from a series of written alternatives, four bars of rhythm from a two-part eight bar phrase presented by non-pitched percussion instruments in two parts &amp; in simple duple, simple triple, simple quadruple or compound duple triple &amp; quadruple meters</li> </ul>		
	<ul style="list-style-type: none"> <li>• use a process to imitate by clapping, tapping or playing, regular &amp; syncopated rhythm patterns of four-bars in simple, compound &amp;/or asymmetric meters</li> </ul>	<ul style="list-style-type: none"> <li>• transcribe rhythms of up to four bars from an excerpt that is no longer than eight bars, &amp; that is Presented with up to four single-line parts in simple duple, simple triple, simple quadruple or compound duple meter</li> </ul>		